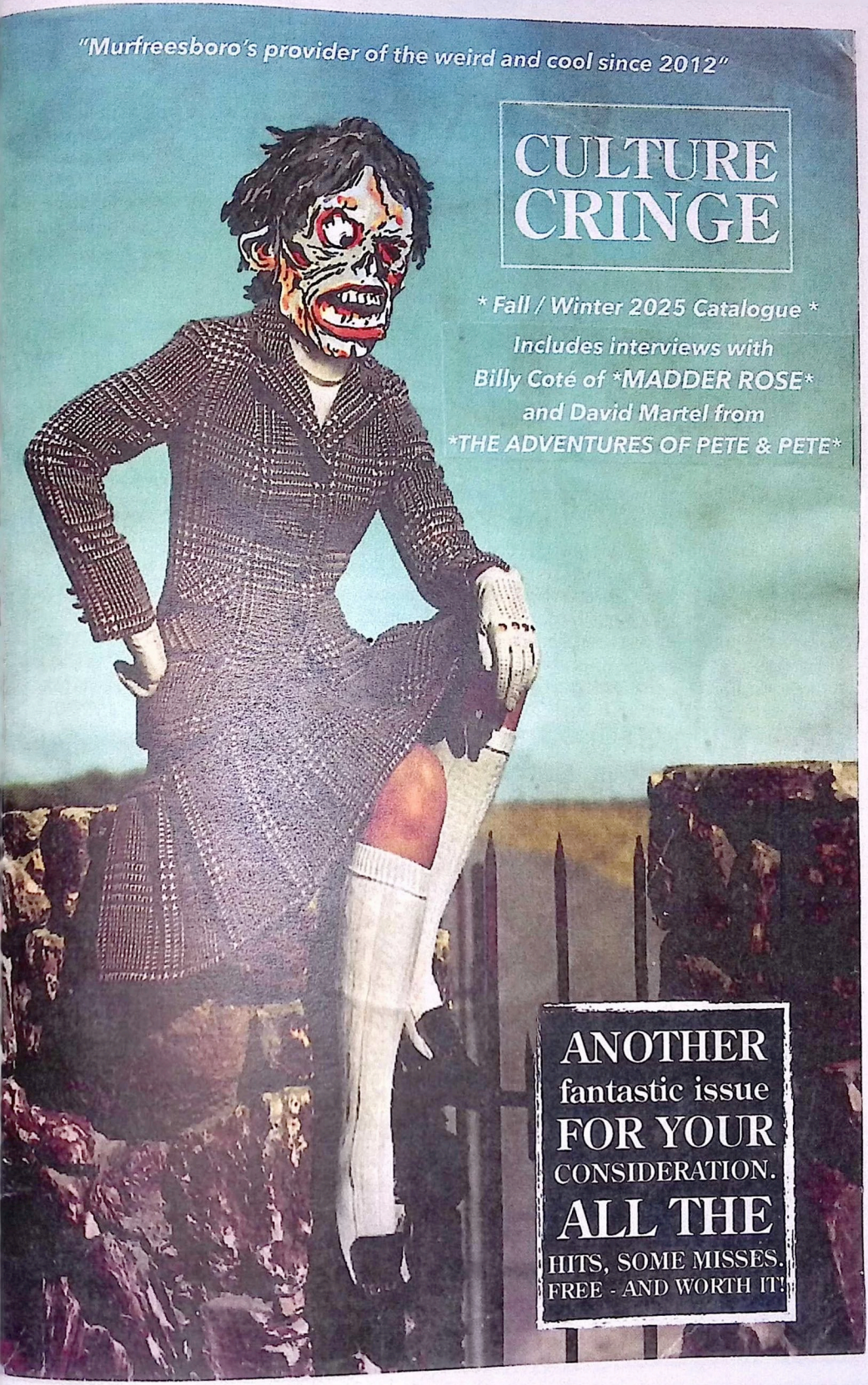

"Murfreesboro's provider of the weird and cool since 2012"
CULTURE CRINGE
* Fall / Winter 2025 Catalogue *
Includes interviews with
Billy Coté of *MADDER ROSE*
and David Martel from
THE ADVENTURES OF PETE & PETE
ANOTHER
fantastic issue
FOR YOUR
CONSIDERATION.
ALL THE
HITS, SOME MISSES.
FREE - AND WORTH IT!

welcome to the fall / winter 2025 catalogue edition of ~~CULTUER~~ CULTURE CRINGE! this one is totally wacky full of content and honestly i'm beyond excited that you chose to pick one up. this will mark my 11th (eleventh) zine of the year and lemme tell ya, it's been a marathon! a rewarding one, that is. so i'm not gonna ~~waist~~ waste any more of your time with formalities...i'm going to get right to it cos I have a lot to say!

I FEEL LIKE I SHOULD START THE ZINE OFF BY OFFICIALLY PUTTING MYSELF ON A TWO WEEK NOTICE - I FIGURE THAT IT'S THE LEAST I CAN DO CONSIDERING HOW LOYAL I'VE BEEN TO MYSELF OVER THE YEARS - NOW - I FEEL BETTER

I'd like to review the recent CULTS show that was at MTSU. First off I'm super glad that I got in, being an alumni (but not an active student) I was afraid that I wouldn't be able to attend. BUT I DID. Huge thanks to GAVIN at the MTSU special events committee for helping me out with that. Also, Gavin was the one responsible for bringing CULTS to the campus, so therefore he's now a bonafide campus legend. OK on to ~~teh~~ the show review.

Definitely one of the cooler shows I've seen on campus in YEARS.

I made it in midway through the opening band's set - **AUBURN** were really good from what I saw. I'd like to catch them again sometime. They finished up and got their gear off the stage very quickly, which led me to believe that they had a certain level of PRO to them. Well done! And likewise, **CULTS** were quick to set up. The night was moving along pretty quickly. So, I have seen **CULTS** six times now. The first time I saw them was actually at **The Ryman** when they opened for **Pixies** in (I think) 2013? There was an ice storm coming that night so I after watching 3-4 songs of **Pixies**, I decided to split and beat the road conditions. As I made my way out, I saw **CULTS** loading out of that side door on the first floor, so I went over and offered to help. They said sure, and I helped as much as I could while we all got pelted with ice pellets.

Back to the show review. CULTS started off their set with one of their most recent songs, Crybaby. It looked and sounded great. Actually, let me talk about the sound for a second. That show sounded awesome. I'm not sure if it was a student running sound or what, but they really dialed it in. I think the whole production was pretty much student run. CULTS played a pretty long set. The visuals were great. I noticed right off the bat how much more comfortable singer Madeline was on stage. It's probably been 8 years since I've seen them.

OK THAT WASN'T MUCH OF A REVIEW

IT WAS MORE LIKE A RAMBLE

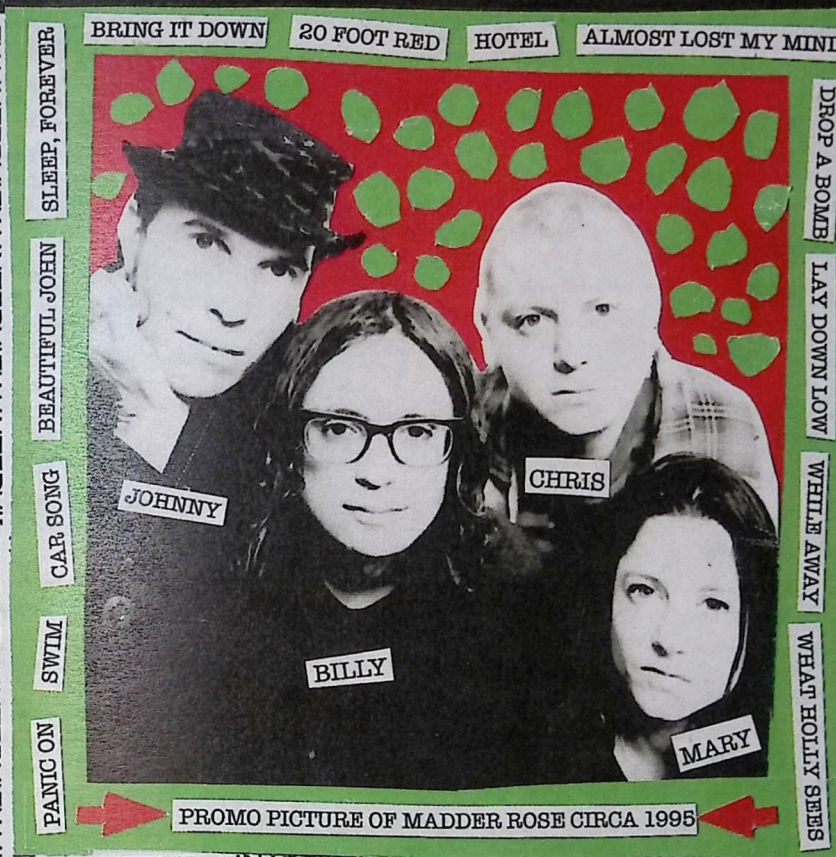
fall fashion alert: the triumphant return of the turtleneck as prophesied by the tv show PARTY OF FIVE season two episode 19 (original air date: 2.28.96)

DISCLAIMER: NEITHER CAST MEMBER SHOWN HERE IS WEARING A TURTLE NECK.

The previously mentioned episode had **MANY** sudden references to turtleneck sweaters, and even had a few characters wearing one **for the first time**. It was incredibly noticeable and honestly a little upfront - although it didn't really take away from the actual PLOT of the show. But fashion experts have said TIME and TIME again that fashion **TRENDS** come back around every 30 years, so that would put us right on a collision course with a full blown turtleneck comeback in just a few months time. This is a fashion tip telling you to go ahead and shop around, before the market influences the price. **We care at Culture Cringe.**

INTERVIEW

billy coté of MADDER ROSE



PROMO PICTURE OF MADDER ROSE CIRCA 1995

i had the awesome opportunity to ask billy coté some questions - billy is the guitarist and songwriter of MADDER ROSE, a band that had a huge influence on me back in the 90s. they are still making music today, and billy was really cool to do this Q&A.....so read on, don't PANIC ON!!

Madder Rose formed in 1991 - a time when the alternative music scene was electric to say the least. In 1993 they released the now indie classic, **Bring It Down** followed by **Panic On** in 1994. Both of those albums were required listening for anyone from my generation. I got into the band in '94 after hearing **Car Song** on the radio - it got my attention **QUICK!** Instant fan. The band went on the put out the albums **Tragic Magic** and **Hello June Fool** before splitting up in the late 90s....but lucky for us, they reformed and released the album **To Be Beautiful** in 2019 followed by **No One Gets Hurt Ever** in 2023. Getting to ask guitarist / songwriter **Billy Coté** some questions was a thrill. Check it out!!

CC: When Madder Rose formed in the early 90s, what was the scene like in NYC? Was it easy to get shows in the beginning or was it a hard, competitive scene to break into?

Billy: NYC is always competitive, and the 90's were no exception. We had our own little micro-scene going, based around **Matt Verta-Ray's** recording studio, **NY Hed**. This was when the studio was in its infancy, located right in Matt's apartment on Ridge St. Since it had a soundproof room, we hung out there and played guitar all the time and eventually recorded the Madder Rose demo which became our first two 7 inch singles.

It was tricky to get gigs around that time, but there were a lot of places to play. As with everything, once we networked and met people, it became easier to get shows, but of course, you had to go through the degradation of begging bookers to put you on, or to listen to your demo. There has always been rejection baked into any creative endeavor. It's almost like making the music is the easy part (not that easy). Promoting yourself takes nerves of steel, then as now.

In the version of NY I experienced, other musicians seemed kinda pissed when we got our record deal with **Atlantic**. I understand this emotion - it shoulda been me!

CC: I've read that the band had a really good reception in England - you got to play some of the huge festivals, and I read that you even got to do a Peel Session! What do you think it was about Madder Rose that led to you being so well received in England, especially early on?

Billy: Wow, hard to say. I think our first couple singles had a bit of magic to them. This was before we had our drummer **Johnny Kick** with us, so it was just a drum machine and guitars and feedback and **Mary's** voice at its most breathy. And the songs were pretty and noisy and about drugs - the perfect combination, if you ask me. UK journalists always like a bit of NYC drug music, especially when delivered in an art-damaged package. Plus the songs spoke to universal angst and sadness, always a hit with the kids. Our first 2 LPs were also well received. I suppose we were the right kind of band at the right moment. Plus, we had some good songs! And Mary's vocals were sort of timeless - like **Hope Sandoval** or the nice girl from **The Sundays**!

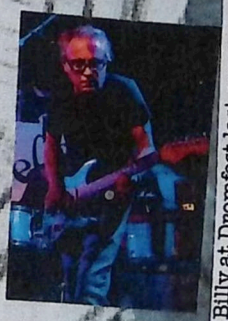
CC: I imagine the band wore the road out in the mid-90s and you probably shared some tours with some cool and interesting bands. Was there a particular tour that you tend to look back on as being the most satisfying and memorable? Likewise, is there a tour where you look back and say.... ugh, I can't believe we even made it through that alive!??

Billy: Ha! Well, both things could be true with regard to any tour! If you're lucky, the fun times cancel out the sustained boredom. The first extended tour we did was opening for **The Sundays** across the middle of the US in the summer of 1993. They were exceptionally nice folks and made for pleasant company. They would take super-long soundchecks, making changes only they could hear, but that was well within their rights. We did okay with their audience, which was a nice surprise.

The craziest tour we did was probably opening for **Hole** for 6 weeks, again in the US. They were also extremely friendly, and it was a lot of fun, plus chaos. There were moments of madness, certainly, but also simple moments sitting around talking about amplifiers. **Courtney** was an interesting person to be around - she talked a lot, but was also, in some ways, a normal adult. But not in all ways. Sometimes she'd ride in our van with us. She definitely had no filter, but it was really like hanging out with another musician who came up through the indie ranks. One who never stopped talking and bought every magazine, to see if she was mentioned. "Hey Billy, do you want this GQ? It's got Keanu on the cover."

The band playing MTV's Oddville!!!

Madder Rose at Dromfest!! Pic by Jess Giacobbe!



Billy at Dromfest last summer! Pic by Jess Giacobbe

CC: I was excited to see that Madder Rose started releasing music again in 2019. How different (if at all) was the recording process all those years later?

Billy: The 2019 and the 2023 records were both done mostly remotely, with seldom more than two band members in the room at the same time. Within that, it was a pleasure to hear all of us together on the same tracks. It still sounded like us. We also argued just like before, at times with a little more perspective, given our ages. **Johnny (Rick Kubic)**, our drummer, told me we should have more guitar songs after **To Be Beautiful** (2019) so **No One Gets Hurt Ever** (2023) is almost all guitars. It sounds closer to our early material, our purest form, which I think was the right move.

We have recorded a new LP, hopefully out next year. For this one, we were able to play the songs together, standing in the same room. It was a tremendous experience. The songs have a certain energy - everyone was hyped about doing it! Also, our first bass player **Matt Verta-Ray** is playing with us full-time, now playing lap steel, which gives us a whole other atmosphere. This allows our second bass player, **Chris Giammalvo**, to be on bass full-time. It was gonna be a covers record, but now it's 4 covers and 5 originals. I really like this record - but then, what else would I say?

continued

CC: I know that you and Mary Lorson are the songwriters for the band, and I'm curious as to how that dynamic works. Does one of you write the music while the other one writes the lyrics, or something like that?

Billy: Mary and I never, even once, wrote together. Either I would bring in a mostly finished song or she would. Once in a while, we would help each other finish a song, but we never sat down together to write. I would say, too, that the songs went through a lot of changes once the band worked on them. Everyone brought their own ideas to the songs. No one ever told anyone what to play - that would be unwise. I view writing as a very solitary pursuit. I'm pretty erratic when it comes to writing - I am not a polished craftsman. I chase inspiration and often find it elusive. I was trying to write one more slow song for this new album, but what finally came out was a two-minute distorted pop song.

Bonus question! What's an album that you think everyone should own - or listen to all the way through at least once? Like, what's an album that you think is pretty close to perfection?

Billy: What a hard question!!

I will choose **Spacemen 3's The Perfect Prescription**. One of those albums that sounds vaguely familiar, but you also realize that no one has done it before. These pasty English drug enthusiasts nonchalantly took influences from gospel and blues and ran it through some 60's psychedelic filter and came up with something new, while barely raising their voices. There is also a semi-bootleg version called **Forged Prescriptions** that include different mixes that have a dramatic effect on the songs, if you like that sort of thing.

We are covering a song from this on our new LP.

END.

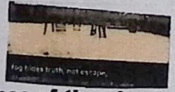
thank you billy and madder rose! everyone go listen to them right NOW!!

EXCLUSIVE / EXCLUSIVE / EXCLUSIVE / EXCLUSIVE / EXCLUSIVE / EXCLUSIV

A SHORT GUIDE TO MY FAVE 24/7 AMBIENT STREAMING CHANNELS ON YOUTUBE

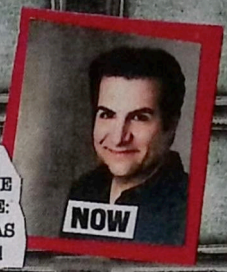
good for relaxing, studying, sleeping, anxiety suppression, atmosphere or vibe setting, etc

SO I HAVE RECENTLY....OH SHIT WAIT LET ME TURN OFF MY CAPS LOCK...there that's better. Always as I was saying: so i have recently gotten way WAY into those 24/7 live streaming ambient sounds/music channels on youtube. I thought it would be a really swell idea to share some of my faves with you all! See, i'm not all promises and no delivery: I offer some valuable information!



so what i'll do is just give you the names of the channels, and then you can see if they are live - but if they aren't they most likely have some 12 or 24 hour videos uploaded that do the trick. first off, AMBIENTOUTPOST. **huge fan of that one. it has a cool scene of some sort of post apocalyptic outpost in a snowy setting, and the sounds are great...sometimes there's a tad bit of wind or radio chatter thrown in there. secondly,** FADEDZ. **this channel has a little bit of a nostalgic, sad vibe to it. the images usually look desperate yet familiar, and the music is a little melancholy. but sometimes it's just right.** LUX-AMBIENTMUSIC **has some really cool futuristic, blade runner style settings with matching sounds. a good one to have on during parties. one that i REALLY like for sleeping is** OBSIDIAN SOUNDFIELDS. **very tranquil and comforting, with just enough uneasiness to keep you on your toes. if you like your ambient tones with a touch of darkness, check out** ARCANAFOCUS. **i really like that one, it tends to have some deep dangerous sounding tones and the imagery usually has an otherworldly looking pyramid with volcanos and stuff like that. trust me, it's cooler than it sounds.**

Q&A WITH ACTOR DAVID MARTEL!!!



I WAS THRILLED TO BE ABLE TO DO A QUICK CHAT WTIH **DAVID MARTEL** - WHO PLAYED **TEDDY** IN ONE OF THE GREATEST TELEVISION SHOWS OF ALL TIME: **THE ADVENTURES OF PETE AND PETE**! DAVID WAS AWESOME TO DO THIS.....SO LET'S GET ON WITH IT!

CC: Music - and especially alternative rock musicians - played a big role in The Adventures of Pete and Pete. At the time of filming, were you familiar at all with any of the musicians who had cameos on the show?

David: The series' creators, **Chris Viscardi** and **Will McRobb**, were really tapped into the music of the moment. I was into music myself—around the time of Pete & Pete, I was in high school hosting and DJ-ing a local radio show in the Philly area. But I wasn't yet deep into the underground and emerging artists, so I didn't fully appreciate some of the musical guests we had.

I remember having lunch with **Juliana Hatfield** when she came to set. I asked her about her music, and she mentioned being in rotation on MTV and shows like *120 Minutes*. Since then, I've become a genuine fan. I even visited her backstage at a few shows in New York back in the day.

CC: Can you tell me which episode of Pete and Pete you have the fondest memories of? I'm sure they were ALL fun to be a part of, but is there one in particular that stands out in your memories - like a personal favorite?

David: One that I think back to is "Yellow Fever." All the cast and extras were cramped onto a bus rigged with a camera dolly, lights, and equipment, for much of the shooting week on Staten Island (if I'm recalling the location correctly). It was certainly a bonding experience and a memorable episode to shoot. And the first episode shot for the series, "Day of the Dot," was also memorable. I remember the early, cold, October morning on location at the school in Bayonne, NJ. It was incredibly exciting to be joining a large team of cast and crew.

CC: What has it been like seeing the continuing cult fandom surrounding Pete and Pete, and what do you think it is that makes it remain super popular - even with young people who weren't around when it originally aired?

David: It's great to hear that it's popular with young people who weren't around when it originally aired. That especially speaks to the brilliance of Chris and Will, the cast, and entire production team. As for the folks who watched it in the 90s and retain their interest, part of that, I think, is the fact that the 90s was the last full decade of appointment TV. Watching a series at a similar time each week as part of our lives and routine, and connected with our memories in a different way than streaming does today. Plus, there were fewer choices at that time, and our attention wasn't yet highly fragmented by the Internet and smartphones.

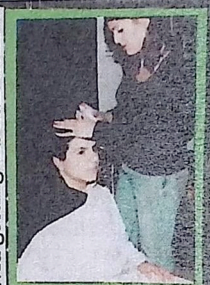
CONTINUTED

CC: I can tell based off of your Instagram that you're a huge fan of music! I really dig your Nostalgia Files reels on Instagram. I was wondering what your current favorite albums are - what's in your rotation? Any recommendations? It can, of course, be something old OR new!

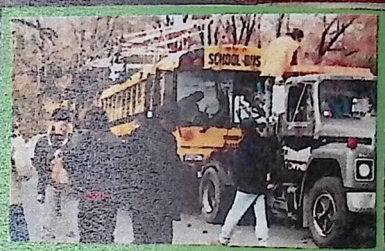
David: I like physical music, records and cds, and maintain a little collection, but admittedly I mostly stream stuff. I enjoy a lot of alternative 80s and 90s. '93 and '94 were incredible years in music. I've been a longtime fan of **The Beach Boys** and **Brian Wilson**, **Tom Petty**, and other classic rock. Fast forward to today, an artist I've recently been enjoying is **Kacey Musgraves**. And thanks for the kind words on the "Nostalgia Files" segments, I've been having fun cutting those together!

Thanks so much to David for the interview!! I practically grew up watching Pete and Pete so this was awesome. IF you've never seen it, I highly recommend checking it out..... youtube is your friend.....ANYWAYS here are some really cool behind the scenes pics that David sent my way to share with you. CHECK THESE OUT!!

so THATS how they did that airplane effect!!



david getting his hair done!!



this is how they shot the bus scenes!!

MARGARET KEANE

NASHVILLE'S MOST UNIQUE ARTIST

most people don't know that **MARGARET KEANE** was born in nashville, and at a young age started attended **WATKINS** art school. she was born in 1927, and as a child one of her eardrums got damaged....so much so that she could no longer hear properly. as she grew, she learned to start watching people's eyes while they talked to her so she could better understand their message. thus, she became obsessed with eyes...and her art reflects that. she understood that the eyes carry a lot of emotion - so she made that the focus point of all the people she painted....**BIG EYES**.

after she left nashville at 18, she moved to NYC and continued her art education, and ultimately met **WALTER KEANE** who would go on to become her husband.....AND try to take credit for her art. if you haven't seen the movie **BIG EYES** - please watch it! it's great and stars **AMY ADAMS** and **CHRISTOPH WALTZ**, and was directed by **TIM BURTON**. it's quite the ride and a fitting tribute to this amazing artist.

she helped pioneer and establish the "big eyes" art movement of the 50s-60s-70s. if you've ever been to an antique store, you've probably seen a print of a big eyed kid. some of her contemporaries included **EDEN, OZZ FRANCA, EVE, GOJI, GIG** (who mainly did sad eyed animals), **MAIO, LEE,** and many, many more. trust me, in the 60s - 70s these prints were everywhere.

KEANE

keane also became well known for painting amazing portraits and became a desired artist for the rich and famous to get a commission from. pictured to the right is **NATALIE WOOD** with her keane, a painting she adored.

THANKS FOR PICKING UP THE ZINE! CHECK OUT WWW.CULTURECRINGE.ORG AND ADD ME ON INSTAGRAM IF YOU WANNA, TOTALLY UP TO YOU